

UNIVERSITY OF TORONTO

FACULTY OF MUSIC

Opera Department



from an Italian Illustration

FALSTAFF

by GIUSEPPE VERDI

Libretto — Arrigo Boito

MacMILLAN THEATRE

JANUARY 24, 26, 27, 29, 1973

8:00 P.M.

THE OPERA DEPARTMENT

presents

FALSTAFF

*Lyric comedy in three acts in Italian**

by Giuseppe Verdi

Libretto by Arrigo Boito

based on Shakespeare's Henry IV and The Merry Wives of Windsor

Conductor

Stage Director

Sets designed by

Costumes designed by

Lighting Designer

Choreographer

Musical Assistant

ERNESTO BARBINI

HERMAN GEIGER-TOREL

ED KOTANEN

SUZANNE MESS

DOUGLAS HOLDER

NORREY DRUMMOND

WILLIAM SHOOKHOFF

CAST in order of appearance

DR. CAJUS, *a physician*

SIR JOHN FALSTAFF

BARDOLFO } *Falstaff's servants*

PISTOLA }

ALICE FORD

NANNETTA, *her daughter*

MEG PAGE

DAME QUICKLY

FENTON

FORD, *husband of Alice*

ROBIN, *a page*

INNKEEPER

SERVANTS, *of Ford household*

Michele Strano

Avo Kittask** — *Excellent* —

Barney Ingram Jr.

John Dodington

Carol Forte

Barbara Carter

Eleanor James

Jill Pert

Glyn Evans

Bruce Kelly

Anthony Makepeace

Guillermo Silva

Rick Macfarlane, Allan Stewart

Donald Longwell, Michael Freeman

Fifteen minute intermission after Acts I and II

*by arrangement with G. Ricordi (Canada) Ltd.

**Avo Kittask, Opera Diploma, University of Toronto 1971, is appearing through the courtesy of Actors' Equity Association.

SYNOPSIS

ACT I, Scenes 1 and 2 — Inside and Outside the Garter Inn

Sir John Falstaff, a portly rascal of Windsor, sits in the Garter Inn with his cronies Bardolfo and Pistola. When Dr. Cajus enters to accuse the three of abusing and robbing him, Falstaff dismisses the charges with mock solemnity. He then commences to upbraid Bardolfo and Pistola for being incompetent thieves. Seeking to better his fortunes, Falstaff announces a plan to woo two wealthy matrons, Alice Ford and Meg Page. He produces love letters to both ladies, but his henchmen refuse to deliver them pleading scruples. Falstaff, giving the notes to a young page for delivery, proceeds to chastise his two servants with a lengthy sermon about the doubtful merits of the word honour.

Alice, Meg, Nannetta and Dame Quickly meet and soon discover that Falstaff has sent identical letters to Meg and Alice. Outraged, they resolve to punish him. They withdraw as Ford arrives with Cajus, Fenton, Bardolfo and Pistola. Falstaff's servants have abandoned him and reveal to Ford their ex-master's immoral intentions. Left alone for a moment, Nannetta and Fenton steal kisses, but the women return plotting to send Quickly to Falstaff to arrange a "rendezvous" with Alice. All pledge to vent their wrath on the fat knight.

ACT II, Scene 1 — same as Act I

Falstaff hears Bardolfo and Pistola feign penitence for their mutiny, Quickly enters to tell the knight that both Meg and Alice return his ardour. Assured a meeting with the former, Falstaff rewards Quickly with a pittance and then, alone, preens himself as a great lover. The next visitor is Ford, who disguised as 'Master Brook', proclaims a passion for Alice and employs Falstaff to break down the lady's virtue. Falstaff boasts that he has already arranged to meet her "dalle due alle tre" (between two and three o'clock). When he steps out to array himself, Ford vows to avenge his honour. Falstaff returns and they leave the inn.

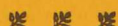
Scene 2 — In Ford's house

Quickly tells Alice, Meg and Nannetta about her meeting with Falstaff. Nannetta does not share in the fun; her father has promised her hand to Cajus. Alice comforts her daughter and assures her this will not happen. The women hide, and as Alice sits strumming a lute, the amorous Falstaff arrives. After recalling his romantic days as a slender page, the knight's advances are cut short by Quickly, who claims Meg must speak to Alice. Falstaff hides behind a screen as Meg enters pretending that Ford is approaching the house in a rage; a second later Quickly returns to confirm the report. The jealous husband begins to search every room. Panic-stricken, Falstaff hides under some dirty linen in a laundry basket. As Nannetta and Fenton hide behind the screen, the sound of their kisses is heard. While Meg and Quickly muffle Falstaff's cries for air, Ford, expecting to find his wife and Falstaff, removes the screen to reveal his daughter and Fenton. Alice orders servants to empty the laundry basket into the Thames.

ACT III, Scene 1 — same as Act I

Falstaff recalls the good old days while downing a mug of warm wine. His reflections are halted by Quickly, who returns to tell him that Alice still loves him. As Falstaff doubtfully reads a note from the lady — this one appointing a mid-night rendezvous in Windsor Park — Alice, Ford, Nannetta, Cajus and Fenton steal upon the scene to eavesdrop. Quickly tells Falstaff about spirits that haunt the forest near Herne's Oak. The others rejoice in their plot to frighten him by impersonating wood sprites. As the conspirators disband, Quickly overhears Ford promise Nannetta in marriage to Cajus and resolves to thwart him.

Following Fenton's love song, Alice assigns disguises to her cohorts: Fenton is to be a monk, Nannetta the Queen of the Fairies, Meg a nymph and Quickly a witch. All vanish as Falstaff lumbers in as a huntsman with antlers on his head. He has scarcely greeted Alice, when Meg warns of approaching witches. Falstaff cowers miserably as Nannetta calls the forest creatures to their revels; they torment the old knight and he begs for mercy. When the conspirators unmask, Falstaff good-naturedly concedes his foolishness. Ford then betroths Cajus to Bardolfo, disguised by the Merry Wives as the Queen of the Fairies and unwittingly betroths Nannetta and Fenton, disguised to look like Cajus. When Ford discovers that he too has been duped, he graciously accepts the deception, blesses his daughter and Fenton and joins Falstaff and the wives in celebrating laughter.



TWENTY YEARS... A TRIBUTE TO ERNESTO BARBINI

It was twenty years ago that I went to New York to visit Maestro Barbini and his charming wife Giulia to persuade him to come to Toronto. We needed a conductor for the Opera School for the great Italian repertory; and Edward Johnson (at the time Chairman of the Board) had told me that the maestro was just the person who could fill the position. He was right, of course, I saw that immediately; but my task was by no means an easy one. To suggest to a man that he leave the Metropolitan Opera, the greatest opera house in America, and to offer him a post in a school in Toronto took a great deal of courage. There I was, sitting in the Barbini's living room, talking my head off: about the importance of the school, about the glorious future of opera in Canada, about the great and mighty city of Toronto (which I suppose was greater and mightier in my imagination than in reality) . . . I did my best to entice them to come. They listened a little incredulously at first, but finally I managed to convince them; they decided to accept my proposal.

It was a lucky day for me. The maestro fulfilled all of Dr. Johnson's expectations, as well as my own. At first, it must have been difficult for him to instruct students instead of professional singers; to teach them their roles instead of taking the knowledge of those roles for granted; to conduct performances with young people who had never been on stage before. But he did it all splendidly. Luckily also, my courageous prophecies turned into realities: the School grew in importance, the Canadian Opera Company came into being, even Toronto shed some of its provincialism and became infinitely more civilized than it had ever been before.

The School, the Opera Company, the City owe much to the maestro. As for myself, I am profoundly grateful to him for many a memorable evening when the great Italians came to life under his baton — particularly Verdi, the greatest of them all. Falstaff, I am sure, will be one of the evenings to remember.

Arnold Walter

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

VIOLIN I

Kathy Caswell**
Edward LeCouffe
Maurice Pelletier
Barbara Schneider
Anne Rys
Bernard Dolan
John Robinson
Ronald Sandrin
Jerry Weiss
Velma Ko

VIOLIN II

Yoon Chang*
Randi Schonning
Rhyll Peel
Bert Wathen
Anne Mayoh
Jeffery Wall
Deborah Kirchner
Helen Jacob
Janet Krause

VIOLA

Douglas Perry*
Susan Harris
Phyllis Dankiw
Kathy Rife
Lois Kivesto
Sharon Fraser

VIOLONCELLO

Janet Horvath*
Sheila Laughton
Genevieve LaRue
Martin Shaver
Mary Halpenny
Faith Farr

DOUBLE BASS

Mark Jamison*
Charles Elliott
Cary Takagaki
Joel Quarrington

GUITAR

Arthur Levine

FLUTE

Robert Bick*
Anne Keefer
Angela McWilliams (Picc.)

OBOE

Barbara Bolte (Cor Ang.)*
Kathleen Reeve

CLARINET

Richard Thomson*
Betty Harbord (Bass Clar.)

BASSOON

Richard Humphrey*
Paul Kirkley

TRUMPET

John Tickner*
James Spragg
Timothy Watson

FRENCH HORN

Daryl Caswell*
Nora Fraser
Kirk Laughton
Fergus McWilliam
Carla Goldberg (off-stage)

TROMBONE

John Langley*
Richard Carswell
Douglas Sparkes

TUBA

Dale Fawcett

TYMPANI, PERCUSSION

Allen Beard*
Jeremy Ronson
Richard Skol

HARP

Elizabeth Volpe

Orchestra Manager: Martin Shaver
Librarian: Daryl Caswell

**Concert Master

*Principal

OPERA DEPARTMENT CHORUS

SOPRANOS

Lynda Culham
Jean Ann Gooch
Deborah Jeans
Doreen Joachim
Carol Ann Looman
Penny Speedie

MEZZOS

Arlene Abramsky
Constance Adorno
Marion Harvey
Faye-Lise King
Diane Loeb
Janet Stubbs

TENORS

Paul Frey
John Keane
Wolfgang Oeste
Stephen Young
Donald McLean

BASSES

James Anderson
Donald Clark
Leif Olsen
Guillermo Silva
Robert Vigod

DANCERS

Peggy Baker
Nancy Botyanski

Anna Blewchamp
Jane Foster

Patricia Miner
Sara Pettitt

Janis Stone
Carole Yamada

As its next production the Opera Department will present "L'Ormindo" (Cavalli) on April 12, 13, 14, 15, 1973

The souvenir booklet "Opera and the University of Toronto 1946-1971" is on sale in the lobby.

OPERA DEPARTMENT

Chairman, Ezra Schabas

MUSIC STAFF

Music Director
Head Coach-Conductor
Vocal Coaches

Ernesto Barbini
W. James Craig
George Brough, William Shookhoff
Tibor Polgar, Michael Evans

STAGE DIRECTORS

Richard Pearlman
Constance Fisher

Herman Geiger-Torel
Heinar Piller

TECHNICAL STAFF

Director
Assistant
Secretary

Douglas Holder
David Grinstead
Carol Ann Muncaster

ADMINISTRATIVE STAFF

Department Secretary
Librarian

Constance Fisher
Bruce Kelly

PRODUCTION STAFF

Stage Manager
Assistant Stage Managers
Make-up

Robert Ripps
Brian Nasimok, Simon Row
Alexander Szlavnic

Shop and Set Construction

Supervisor David Grinstead *Dept. Head* John McLaughlin
Assisted by: Les Bishop, Elizabeth Clarke, Frank Galle, Guy Gualterie,
Yvan LaLiberté, Fred Perruzza, John Thompson

Properties

Supervisor Elsie Sawchuk *Dept. Head* Laurie Seto
Assisted by: Michel Arnoldi, Robert Ripps, Frank Galle, Guy Gualterie

Painting

Supervisor Ed Kotanen *Dept. Head* Yvan LaLiberté
Assisted by: Elizabeth Clarke, Helen Chomolok, Martin Johnson, Yvan LaLiberté

Costumes

Supervisor Carol Ann Muncaster *Dept. Head* Yvan LaLiberté
Assisted by: Helen Chomolok, Margaret Peters, Elizabeth Clarke

Lighting

Supervisor Douglas Holder *Dept. Head* Frank Galle
Assisted by: Guy Gualterie, Fred Perruzza, John Thompson

CREDITS

The Opera Department wishes to express its appreciation to the following for their assistance and co-operation:

Canadian Opera Company
The Varsity Fund, University of Toronto
National Ballet of Canada
Canadian Opera Women's Committee (Toronto)

Malabar Costume House
J. Fuller Lighting
Hart House Theatre
The Toronto Dance Theatre

The Toronto Musicians' Association, Actors' Equity and I.A.T.S.E.

NEXT EVENT: University of Toronto Concert Band, Melvin Berman, Conductor, February 4, 1973
MacMillan Theatre — 3:00 p.m.